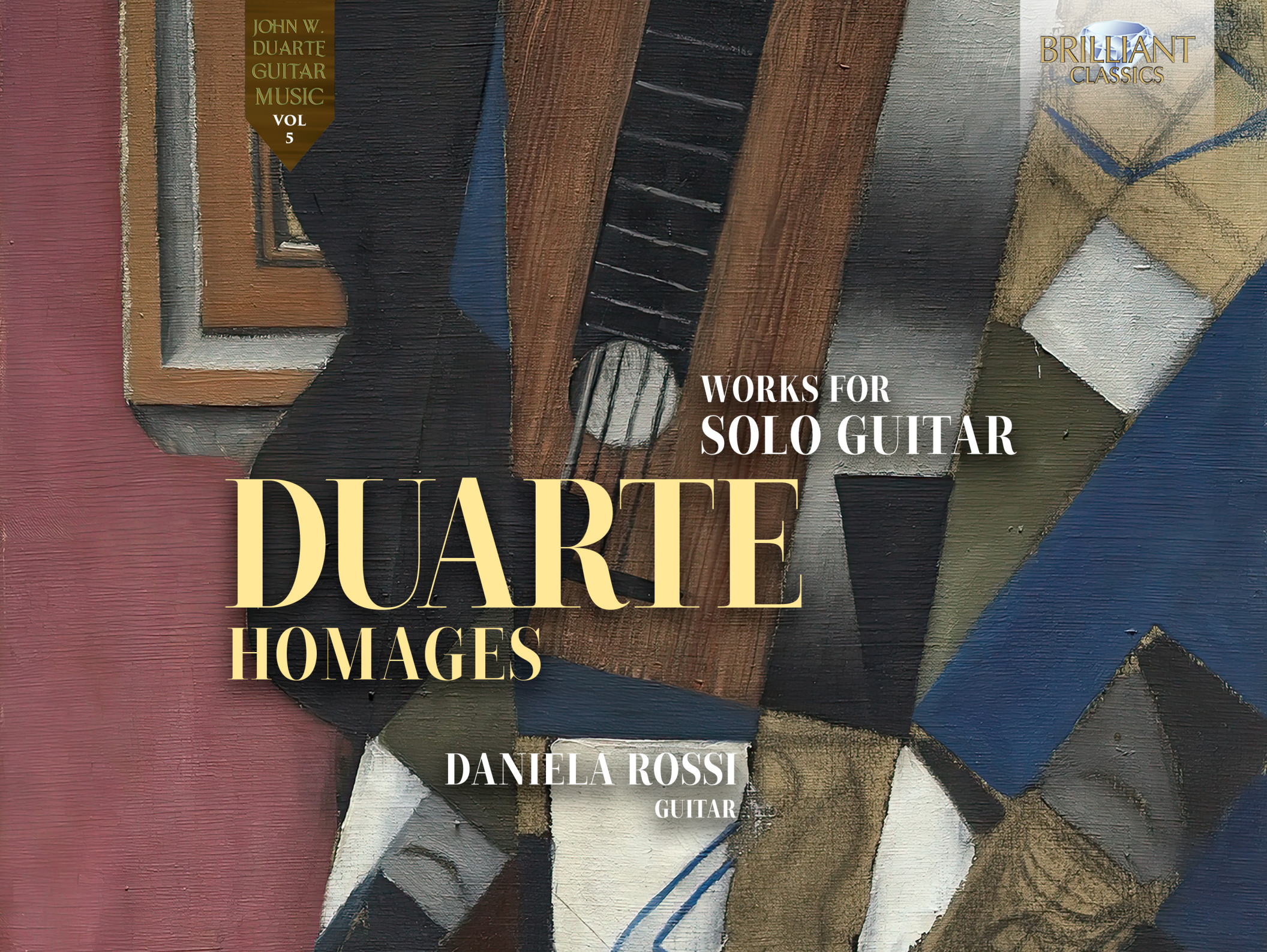

JOHN W. DUARTE GUITAR MUSIC
VOL 5
BRILLIANT CLASSICS
WORKS FOR
SOLO GUITAR
DUARTE
HOMAGES
DANIELA ROSSI
GUITAR

John W. Duarte 1919-2004
Homages
Works for Solo Guitar

John W. Duarte
Sonatina Lirica Op.48
Homage to Mario Castelnuovo-Tedesco

1. I. Felice e con grazia 4'37
2. II. Lento e poco mesto 4'21
3. III. Giocoso e molto ritmico 2'47

Angelo Gilardino 1941-2022
4. **A Quiet Song** 5'44
To the memory of John W. Duarte

John W. Duarte
5. **Sua Cosa Op.52** 6'12
To the memory of Wes Montgomery

Three Valses Op.83
Homage to Antonio Lauro

6. I. Moderato, con grazia 1'28
7. II. Andante espressivo 2'14
8. III. Ritmico e con brio 1'45

Mark Houghton b.1959
9. **Elegy** (Habanera) * 4'14
Homage to John W. Duarte

John W. Duarte
10. **Nuages Passants Op.102** 15'19
Homage to Django Reinhardt
I. Theme; II. Amabile; III. Piangevole;
IV. Animato e con forza; V. Solenne;
VI. Giocoso; VII. Andante semplice;
VIII. Finale, Andantino con moto

Dušan Bogdanović b.1955
In an English Garden *
Homage to John Duarte

11. I. Prelude 1'22
12. II. Sarabande 2'17
13. III. Double 1'20

John W. Duarte
14. **Idylle pour Ida Op.93** 4'33
Hommage à Ida Presti

Terence Usher 1909-1969
15. **Epitaph for Manuel M. Ponce *** 2'30

John W. Duarte
16. **Epitaph for Manuel M. Ponce Op.7** *2'52

Partita II Op.104 'Relazione'

17. I. Prelude 2'27
18. II. Plainte 3'18
19. III. Perni 1'49
20. IV. Toccata 2'54

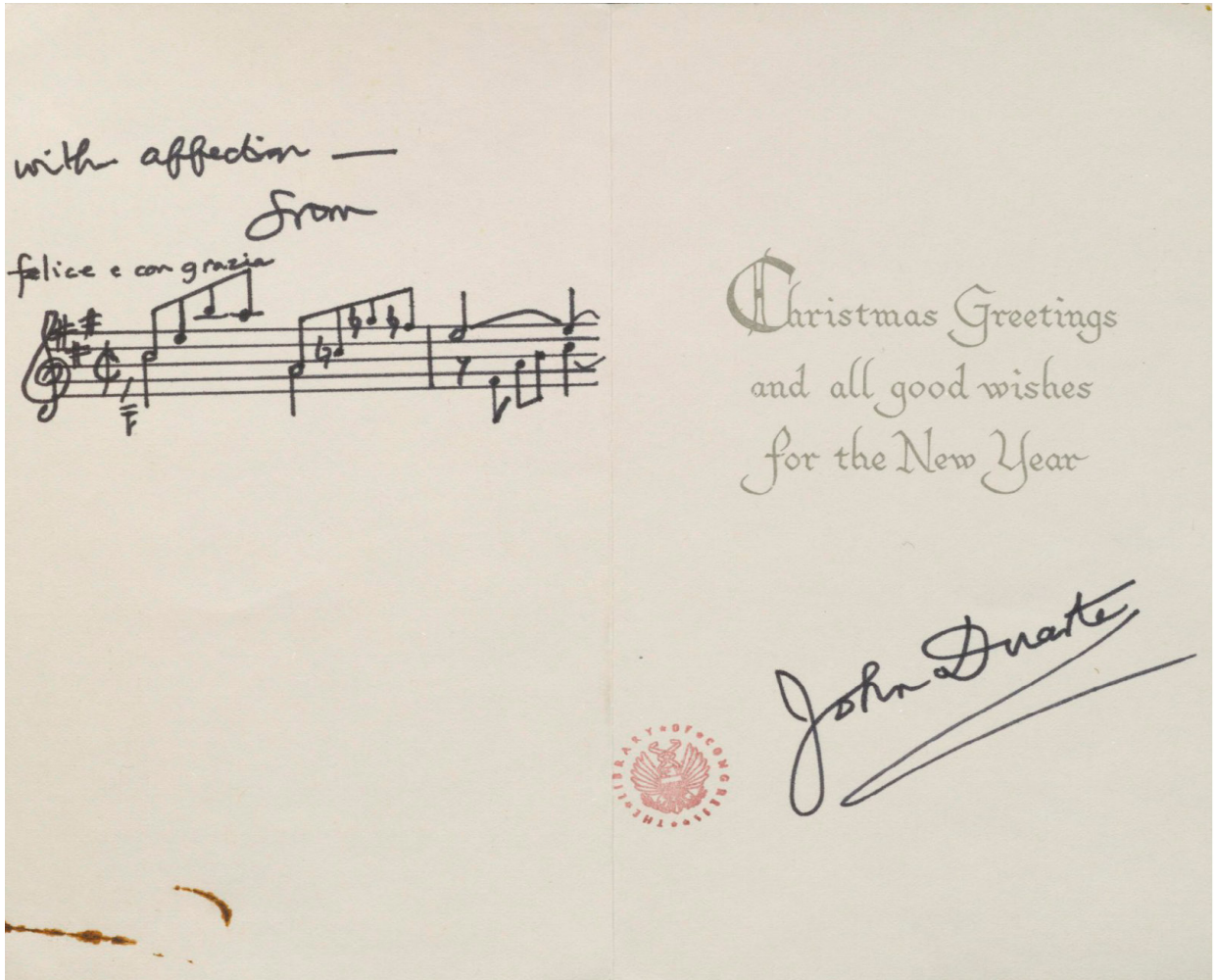
* First recordings

Daniela Rossi *guitar*

Homages - Works for Solo Guitar by Duarte, Bogdanović, Gilardino, Houghton and Usher

Over the course of a composing career which spanned 66 years, Duarte made many friendships with performers and composers. This recording documents the history of these relationships, as well as incorporating three homages from other composers to Duarte. The only homage by Duarte not on this recording is *Canción y Danza (Homage to Ruiz-Pipó) Op.117*, which was included in volume one of this series (Brilliant Classics 96184). Duarte's quotes in these notes are mostly taken from his unpublished autobiography.

Duarte's friendship with the Italian composer, Mario Castelnuovo-Tedesco, began in September 1967, with a request from Duarte for him to write a memorial piece for the French guitarist, Ida Presti, one half of the Presti/Lagoya duo, who had died in April of that year. Tedesco's piece, a duet titled, *Fuga Elegiaca*, was received by Duarte in early December. *Sonatina Lirica*, in three movements, was commissioned by the Guitar Weeks in Zwolle (Netherlands) Foundation and was written very quickly in the summer of 1971. Duarte described it in a letter to Tedesco's widow as an 'inscribed *homage to Castelnuovo-Tedesco*, since I thought it matched the spirit of his music'. The music of the second movement has a folk-like melody but is entirely original and the boisterously bright third movement, in rondo form, frequently moves into softer keys, before returning to the main theme.



Christmas card to Clara Castelnuovo-Tedesco, with the opening of 'Sonatina Lirica Op.48'

In September 1969 the Italian guitarist and editor, Angelo Gilardino, was introduced to Duarte by Clara Castelnuovo-Tedesco, the widow of Mario. Gilardino was writing to ask Duarte for 'a work of extensive engagement' to add to his growing list of publications with Edizioni Musicali Bèrben. In the end, Duarte supplied 19 original compositions and 14 books of arrangements over 20 years. As well as publications, the two exchanged hundreds of letters, often writing two each week. Gilardino's *A Quiet Song* is 'actually an essay of counterpoint upon (the tune) *Barbara Allen*, a song which Jack liked' (quote from an internet message to the author in June 2019). The melody first appears in a middle voice, before being more thoroughly spelt out in the bass, while a central, *Barcarola* section elaborates the tune by shifting the tune's anacrusis onto the first beat of each bar. *A Quiet Song* was written at the request of the American guitarist, David Norton, and is dedicated *To the memory of John W. Duarte*.

In late 1971, Gilardino wrote to Duarte suggesting that he should write 'a sort of Tombeau, if you like, a commemorative piece for Wes Montgomery', who died in 1968. *Sua Cosa* has a predominantly jazz character and, in its middle section, quotes from Montgomery's own composition, *Mi Cosa*. In a letter to Duarte, 22 May 1972, Gilardino commented, 'You should have been a medium between the sky (where I hope Wes will be) and the globe!' In 1986 Duarte suggested this may be the favourite work of his own (for solo guitar), with its many associations and unique character.

Duarte visited Venezuela for the first time in October 1979, to adjudicate for the Alirio Diaz Guitar Competition. In early December 1979, 'having just returned from Venezuela, where I met Antonio Lauro for the first time, and having had several Venezuelan students, I thought I would try to write a Venezuelan vals. In fact, I wrote three, within one day. Each uses the characteristic hemiola, 3/4-6/8, to which is added 3/2 in the first vals. In a letter, Lauro wrote to me: "With these pieces you are one of the best, if not the best, writer of Venezuelan valses", which, though flattering, I take with a pinch of salt!'

The British guitarist/composer, Mark Houghton, wrote his *Elegy – Habanera*, on 26 December 2004, only three days after Duarte had died. Houghton decided on the musical style of the Habanera because of Duarte's editing of Manuel de Falla's *Homenaje, pour le Tombeau de Claude Debussy*, originally published in 1920, one year after Duarte was born and which is still a seminal piece for guitarists.

Duarte's association with the jazz guitarist, Django Reinhardt, stretched back to the late 1930s, first through recordings, then through a five-hour session where Duarte played double bass, with the singer, Adelaide Hall, and the brothers Joseph and Django Reinhardt. 'This was as prolonged and as close-in an experience as anyone might have hoped for. I didn't play any better after it, but I did establish that, using those two fingers - which bent almost at right angles when playing octaves, he did very much the same things as anyone else - but better, faster and with insouciant freedom.'

The origins of *Nuages passants* date back to January 1986 when the Brazilian guitarist, Marcelo Kayath, suggested that Duarte should write a set of variations on Nuages. 'You are uniquely qualified to do so, because you have the jazz background and the classical guitar knowledge to write a very successful piece'. In the end, Kayath couldn't fit the piece into his performing and recording schedule and Duarte gave the piece, which he completed on 19 August 1986, to the Norwegian guitarist, Stein-Erik Olsen. Duarte's theme and variations are based on the original, chromatic, version of Nuages. Duarte commented in 1987 that 'the variations exploit fragments of the melody and (are) not based on the original harmonic progression, nor do they make any conscious use of the jazz idiom. A spacious, rather than virtuosic ending seemed more in keeping with the character of the theme'.

Because of Daniela Rossi's involvement with the music of the Serbian-born American composer, Dušan Bogdanović, I asked him to write a short and not too difficult homage.

In an English Garden is written in a condensed neo-Baroque style and modelled after J.S. Bach's Violin Partita No.1 in B Minor BWV 1002. Duarte's *English Suite Op.31* is quoted in the *Prelude* and *Sarabande*. The title refers not only to *English Suite*, but also The Beatles' song *I am the Walrus*, where John Lennon sings, 'Sitting in an English garden, waiting for the sun'.

Duarte first met the French guitarist, Ida Presti in 1952. 'I sat within a few yards of her. We had seen nothing like this before, a woman who played with fire, total security and profound musicality… It was one of those experiences I shall remember vividly for the rest of my life'. This friendship lasted until Presti's death. *Idylle pour Ida* (original title, *Sonidos para Ida*) was written at the suggestion of the American guitarist, Alice Artzt, who had been a pupil of Presti. The music portrays 'her love of *campanella* passages, her sudden outbursts of mischievous humour, the passionate nature she probably inherited from her Italian mother and, above all, her lyricism'. Artzt wanted Duarte to write a second movement called *Presto para Presti*, but Duarte decided one movement said it all.

The next two pieces occupy a very unusual place in guitar music. They are essentially one piece, written by two composers, similar to the F-A-E Sonata by Dietrich, Brahms and Robert Schumann. Manuel M. Ponce was a great influence for Duarte's early compositions. Written in 1948 and first printed in the Guitar Review 1949 memorial edition for Ponce, who had died the previous year, the pieces are based on the two thoughts of the sentence, 'We mourn the loss of a friend - but his Music restores him to us'. The first movement, by Terence (Terry) Usher, is based on the first thought while Duarte's piece is based on the second part of the sentence and takes a fragment of Usher's piece and intertwines it with one of Ponce's last compositions, *Rondino (Matinal)*.

Partita II Op.104 '*Relazione*' was started in late 1986, at the request of the Swiss guitarist, Deborah Mariotti, who also gave the first performance. The '*Relazione*' of the title refers to thematic relationships between its four movements. *Plainte* (lament) is a tribute to the Swiss composer, Frank Martin, and refers to the 3rd movement of his *Quatre Pièces brèves*. The *Perni* (pivots or hinges) of the 3rd movement are the notes on which the tonality pivots and the barnstorming *Toccata* is self-explanatory. A note of warning; there are many very loud chords in this movement and the use of headphones should be carefully monitored.

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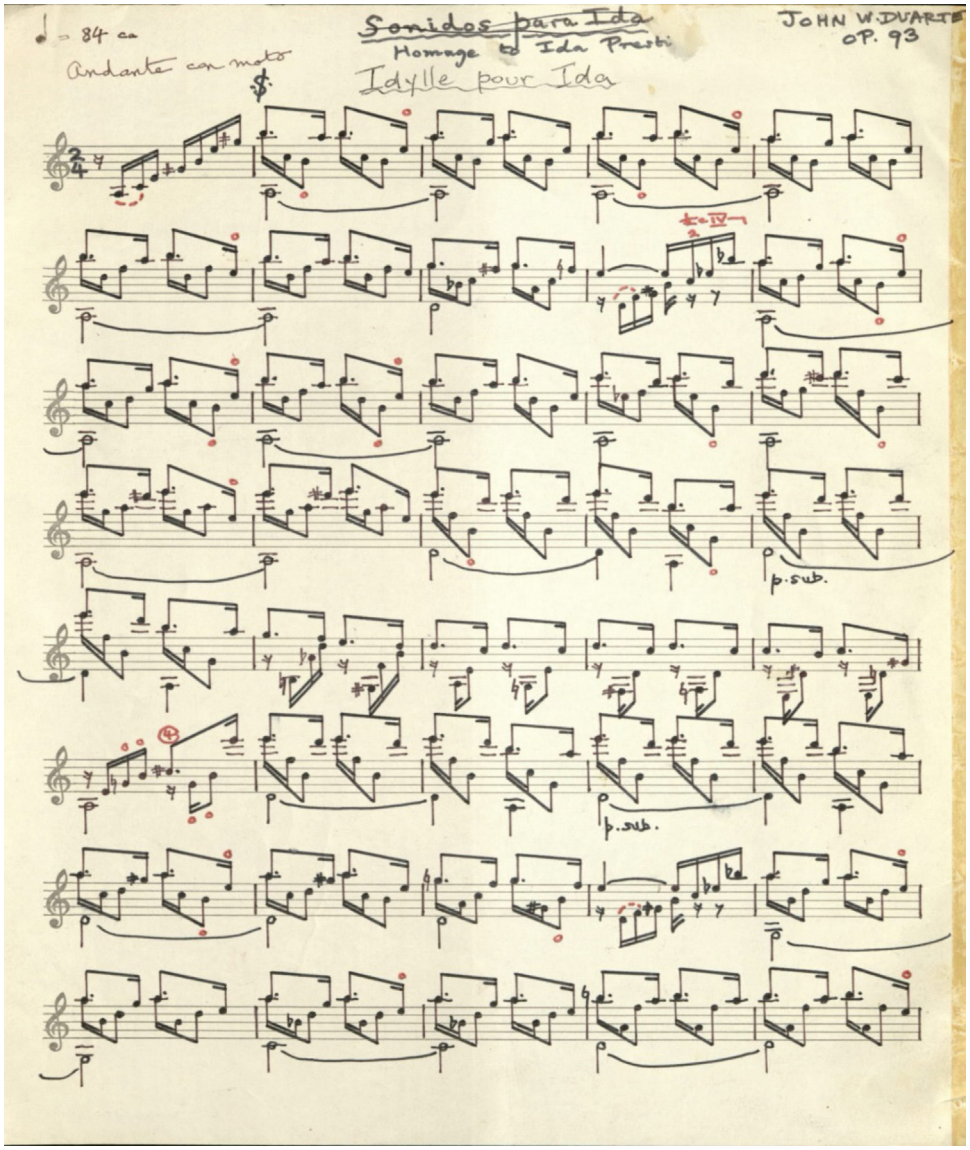
More information about John W. Duarte, his life and music can be found at **www.johnwduarte.com**



Original manuscript of Idylle pour Ida, *showing the original title, 'Sonidos para Ida'*

Described by the composer/guitarist Leo Brouwer as *"…a performer with a very rare combination of energy, expression and perfect technique"*, **Daniela Rossi** is an exciting classical guitarist from Bahía Blanca, Argentina, currently based in Cambridge, UK. She studied with Lito González Velasco at the Conservatorio de Música de Bahía Blanca, from where she graduated.

She has studied with leading guitarists and teachers worldwide, including Eduardo Isaac, Paolo Pegoraro, Adriano del Sal and Graham Devine.

Daniela's interest in the music of Romantic composer Giulio Regondi has resulted in a recording featuring his works. She also enjoys collaborating with contemporary composers and recently inspired renowned composers to write for her, such as Vincent Lindsey-Clark (*The New Folias*), Jeffrey McFadden (*Rumores de Perales*) and Dušan Bogdanović, including his *Rossignol*, *Sonatina: Homage to J. Haydn*, *Winter Variations*, *God Bless the Child*, *Folia Variations* and *Lux et Umbra*.

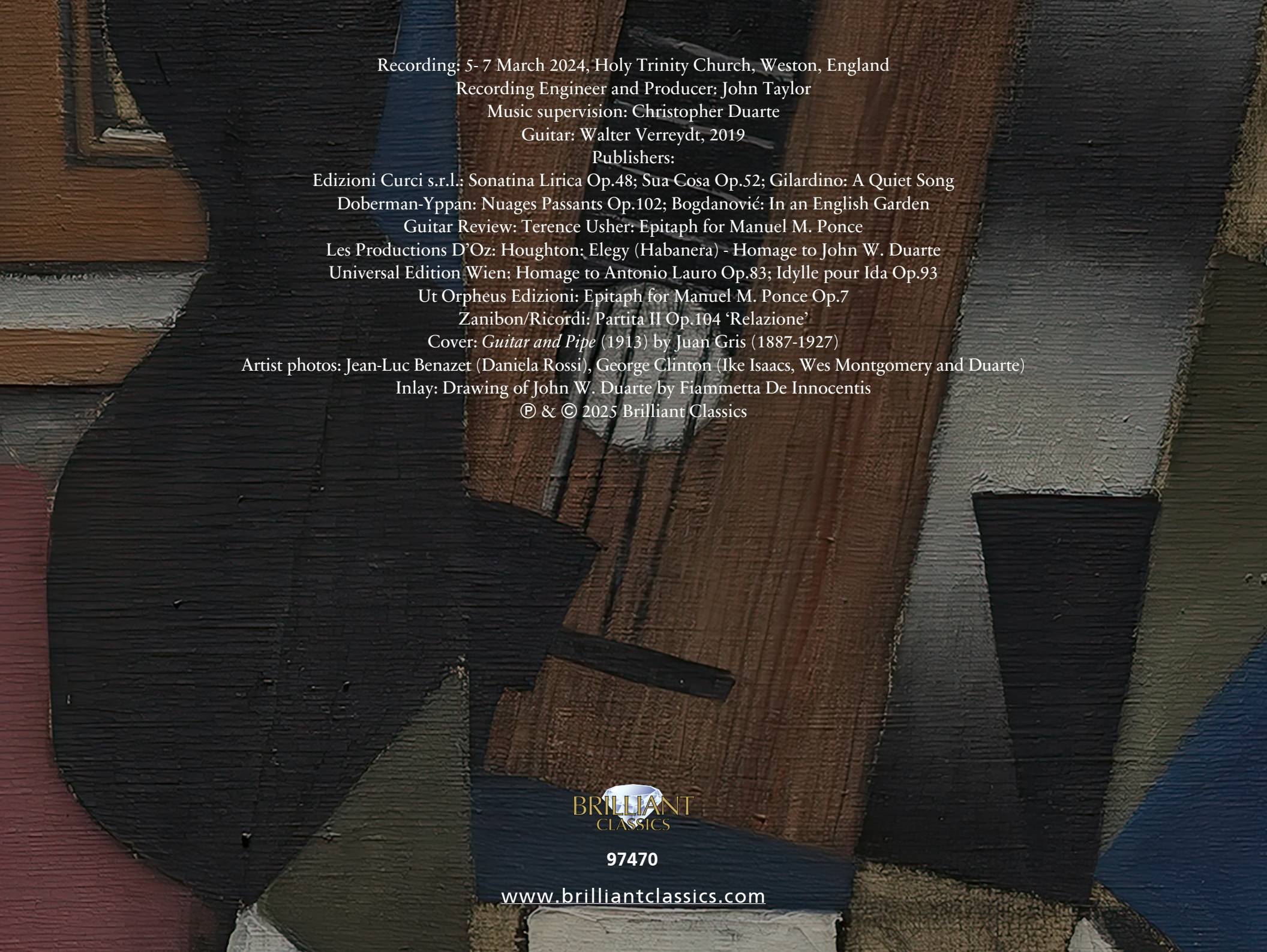
Her upcoming projects include concerts in Europe and Canada and a solo CD with music by Dušan Bogdanović.

She has won numerous performance awards and prizes across South America and Europe, including First Prize in the London International Guitar Competition (2015), Second Prize in the Heinsberg Guitar Competition and Festival in Germany (2017), and First Prize in the prestigious XXXVI Luis Sigall International Music Competition held in Viña del Mar, Chile (2009).

"…you are a really special poetic artist who at the same time has great intellectual clarity, two things that don't come together very often".
Dušan Bogdanović, e-mail, 4 September 2021

"…It was immediately apparent that this performer had great strength of purpose that came from an internal, intuitive understanding of how the most subtle of expressions could be effectively portrayed".
Ely Standard, 2012, UK

Ike Isaacs (session jazz guitarist), Wes Montgomery and Duarte, Morton Way, London, 1965.



Recording: 5- 7 March 2024, Holy Trinity Church, Weston, England
Recording Engineer and Producer: John Taylor
Music supervision: Christopher Duarte
Guitar: Walter Verreydt, 2019
Publishers:
Edizioni Curci s.r.l.: Sonatina Lirica Op.48; Sua Cosa Op.52; Gilardino: A Quiet Song
Doberman-Yppan: Nuages Passants Op.102; Bogdanović: In an English Garden
Guitar Review: Terence Usher: Epitaph for Manuel M. Ponce
Les Productions D'Oz: Houghton: Elegy (Habanera) - Homage to John W. Duarte
Universal Edition Wien: Homage to Antonio Lauro Op.83; Idylle pour Ida Op.93
Ut Orpheus Edizioni: Epitaph for Manuel M. Ponce Op.7
Zanibon/Ricordi: Partita II Op.104 'Relazione'
Cover: *Guitar and Pipe* (1913) by Juan Gris (1887-1927)
Artist photos: Jean-Luc Benazet (Daniela Rossi), George Clinton (Ike Isaacs, Wes Montgomery and Duarte)
Inlay: Drawing of John W. Duarte by Fiammetta De Innocentis
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